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E R calls himself 'architecte' at the end of the preface

Extracts from Edmond Radet's
Lully Homme d'Affaires, Propriétaire et Musicien.

Of which the preface is dated May 1891

Bulle des Moulins en pleine campagne
Lully lived in the Rue Traversière
which is now the Rue Molière

He increased his fortunes by WISE investments in
property in the part of Paris which was then growing
fast.

“le nouveau quartier de la mode”

Chevalier de guerre(?) – “un joli petit Italien”
“jouant agilement(?) la guitare”

Bon Courtier

In 1652 when he was barely 20 the King made him
director of the “Bande de Petits Violons” which
ultimately supplanted “Les Grands Violons”

Began writing songs and dance tunes

He organised “divertissements de danses”

He supervises the music for Alcidiane; 1658 ‘paroles de Bouscade(?)’ performed at St Germain with great success

16 May 1661. Bxxxx “compositeur et surintendant de la Musique de la Chambre du Roi”

July 3 1662 Maitre de la Musique de la famille Royale

En 1668 un xxx du roi fixait(?) leur valeur recue a 30,000 livres

He married in 1662 daughter of Lambert Maitre de Musique de la Cour

“Les pieces de Molière(?) deviennent(?) pour Lulli presente a musique et de 1664-1671 il composa des nombreuses ballets qui doivent(?) le comble(?) a son faveur.

Princesse d’Elide 1664 Psyche 1671 –
M.de Pourceaugnac 1669. Le Bourgeois
Gentilhomme 1670

Note portion(?) of the performance of Princesse d’Elide in the pagode(?) at Versailles
(by Israël Silvestre)

Lulli – Royal Institution Feb/91

I am inclined to think that the ~~natural~~ familiar tendency to classify things and people into definite periods and categories is the reverse of useful; unless a sufficiently liberal habit of mind is maintained to remember that classes and periods have a way of ~~getting~~ overlapping and getting intermingled, and merging even vital characteristics from one side to the other. Nevertheless it is difficult in the present case not to suggest a classification of composers in accordance with their way of using their art as idealists and practical men. It cannot be denied that a certain group of composers have been curiously lacking or regardless of ~~that wisdom of the serpent~~ the serviceable qualities which go by the common name of worldly wisdom, and have – from the point of view of the practical

In his 'second period' he became indispensable to the King became practically the "Intendant des Mennes(?) Plaisirs de la Cour"

The nature of idealists
highly sensitive to perfection.

L'Abbé Perrier pour les paroles Le Marquis de
Sourdeau pour les desins(?) Bernard de
Champeron(?) pour les financiers
Cambert xxx xxx privilege to found 'des academies
d'Opera'
1670. hire of the Jennes(?) Cour de la Bretaille(?) Rue
Marzanne(?) and prepared the play 'Pomona' it was
performed first in March 1671.
There were quarrels between the "Axxx" above
mentioned and shufflings of members and Lulli
stepped in to take advantage of this.
Lulli bought Perrier's priviledge.

man – wasted a great deal of power out of devotion or deference to their exalted sense of artistic perfection. These are men who feel intensely, and have an unconquerable repugnance to anything that is common and second rate; and know that they would be as ~~good~~ much as lying if they uttered what dissatisfied them either for its quality or the manner of its artistic presentation. There are the dreamers and mystics, and poets like John Sebastian Bach, and Schumann, who have a world of their own, and would have cared very little if the public took any notice of them or not, so long as they have every bar ~~more or less to satisfy~~ come up to their high self criticising standard. On the other side are the race of composers of easier virtue, often of

practical composers

He received the letters patent with the Privilege of
L'Academie Royale de Musique, March 29 1672

Quinault de la poesie

et Vignane(?) (scene du St Omer) pour les machines

Theatre in Rue Vaugirard opened Nov 15 1672

“Les Fêtes de l'Amour et de Bacchus”

When Molière died the King handed over the Salle du
Palais Royale to Lulli –

For this he produced 18 Operas and various ballets

Lulli protected from rivals by interdicts. ~~Of fines on~~

No one allowed to prepare(?) Operas on penalty(?) of
fines

Naturalised 1681 and ennobled

Died at the age of 54 March 22 1689

ses ennemis l'ont appelé “le ladre”

great powers, and capable of great achievement, but testing what they do by the effects they have on the public; and holding the public's pulse the while and calculating intuitively what they can afford to do, and what it is worth while doing. These are the men with a strong grain of common sense and a plentiful supply of worldly wisdom as far as their art is concerned, who sometimes exalt the public and sometimes do great things in a grand way. If they do not find a suitable public they will do ~~effective~~ second rate things ~~perhaps~~ in an effective way, or rubbishing (sic) things in a vulgar way. But there is no need to blame them. They are people with a strong sense of realities, and no taste for wasting power and paper. To such a class Handel most emphatically belongs, and Hasse and Meyerbeer; Mendelssohn also in his degree, and even Mozart whose feeble personal character made him the precocity(?) of other people's likes rather than his own individuality. All these had a great and singular gift of adaptability; and having a suitable

The music of practical men is a(?) successful gauge of
public taste.

Lulli superintends the laying out of grounds(?) and the
purchase of the buildings

The inventory of the will comprised

"Argentene(?)" 16,707 livres

Precious stones 13,000 livres

58 sacks(?) of Louis d'or, doublons d'Espagne
amounting to 250,000 louis

5 Titles of rental value at 1000 a piece

Lulli had to fight for his own hand, and he fought with
the skill and adaptability of a typical Italian/sharpening
the business faculties at the expense of artistic
sensitiveness

perfect representative of French taste.

Influence of personal character on Art.

5 houses

His houses were valued at 25,000 livres
and the whole property (around) 800,000
about 2 million now

he left a good many charitable legacies
~~and chxxx Business~~

give summary of the qualities of French Music

6000 for masses for his soul

public, some of them did great things which are a lasting glory to art. The music of the practical men is produced with the assistance of the public, that of the idealist in spite of it. In the group of practical men Lulli occupies a prominent place. His disposition evidently lay in that direction, and his circumstances sharpened those faculties which are needed most by a man who has to fight his way ~~without any advantageous circumstances~~ from the bottom of the social scale to the top of independence and even power; and the circumstances of his career made him, though an alien, the most perfect representative of French ideas that it is possible to take. In studying the history of musical development, it is as interesting as it is useful to watch the effect which personal character and national peculiarities have in deciding the qualities of Art. In the matter of Opera these influences have shown themselves

Conspicuous in Opera

French love of ballet and spectacle.

And a special aptitude for expressing their feelings by
gestures

Court Mascarades

more than in any other branch of Art; and Lulli comes before us as the first who embodied the French ideals in any marked degree. Among the qualities which few people will deny to the French is a love of lively dancing of spectacular display; and it is a curious fact that this taste was the origin of their national form of Opera, and has continued to be its marked characteristic throughout the whole of its history. Looking back centuries before Lulli we discover instances of displays of the nature of ballets and mythological and ecclesiastical performances on the same lines - and when things seem to be rapidly gathering and shaping themselves towards the definite emergence of an Opera it is in the form of ~~Masca~~ Court Mascarades that they present themselves.

Lulli coming to France when Louis XIV was a boy

Lulli born abt. 1633.

Louis 1638

The King devoted to theatricals and ballets.

Abilities as a writer of ballet tunes.

When Lulli was sent from Italy to France as a boy Louis XIV had just come to the throne, as a child himself. By the time Lulli began to give clear evidence of the particular qualities of his genius, the court was already organised into that condition of gaiety and display which Louis first adopted from disposition and afterwards partly maintained through policy. The young King was devoted to Theatricals, and most especially to ballets and masquerades in which he himself could take part; and young Lulli's powers were soon called into requisition. His These powers seemed at first to run chiefly in the direction of dance tunes and music for mythological ballets, which included songs and simple music adapted to scenic theatrical performances. From 1658 onwards he was constantly employed in writing music for such performances

The new form of Opera just beginning to take shape.

Opening of public theatres in 1637 in Venice. Cavalli
born 1599. Cesti 1620.

Still in an extremely crude and immature state.

The French eager to enter the lists and do something
like the Italians.

Cambert b. circa 1628 son of a furnisher
pupil of Chambonnières
Maitre de Musique to Anne of Austria

The “Pastorale” or l’Opera d’Issy

Produced at Issy, at the home of M.de la
Haye/Sometimes called also l’Opera d’Issy. Perrier,
the writer of the libretto described the event in a
letter to a friend, and said the excitement about it at
court was so great that the road from Paris to Issy
was quite full of the carriages of Princes and Dukes
and Peers and Ambassadors and Marshals of France,
~~and ambassadors~~

and gaining experience in stage effect and stage requirements. ~~But in 1659~~ At that time the form of musical drama was still in its infancy. Monteverde had only finished his career in 1643, and his successor Cavalli was still in the early stages of his ~~important works~~ successes. And anyone who knows their work will be fully aware that that implies that the Opera form of Art was still in a very crude and immature condition. But already France was eager to experiment on the new kind, and her own Composer Cambert, who was some 5 years older than Lulli, had the first chance to make a French experiment in Opera. His first effort La Pastorale written by Perrier which is described as the first “Comedie Francaise en musique” came out in 1659; and was followed by Ariane, ou le mariage de Bacchus in 1661 – And as things were getting more and more into definite shape in 1669 Louis founded the Academie Royale

Academie de Musique

Pomona came out March 19. 1671

Character of Pomona

Overture like Lulli's.

Prologue

Chorus and stage effect.

de Musique, and put the Abbé Perrier in command with Cambert as his Composer. These two produced the Opera Pomona together; and this appears therefore as the first outcome of the developments of the preceding year. Part of it is lost, but from what we have we can gather its character; and its ballet origin is obvious upon the face of it. It begins with an overture in several movements in the plan commonly ascribed to Lulli; and passes on to a ~~spectacular~~ mythological prologue in praise (fulsome) of Louis the King. ~~In which the chorus takes an important share: pointing to the spectacular massing of many people on the stage which has remained ever since a characteristic feature of French Opera.~~ After the prologue there is a second Overture and the play proper begins, and is interspersed with ~~more~~ choruses and dances and excellent dispositions for stage effect, and but little

2nd Opera.

Cavalli.

Summoned to Paris

apparent prominence of plot or incident. The success of this work was said to have been immense; and Perrier and Cambert proceeded to prepare another work on the same lines called "Peines et Plaisirs de L'Amour". In which exactly the same plan is found in a more pronounced degree – the Prologue consisting of a wild Panegyric on the victorious gloriousness and Sun eclipsing splendour of the great Louis. But before this Panegyric could be addressed to that monarch an important incident happened which altogether upset their preparations. It had happened that some ten years before, on the occasion of Louis's marriage, the Italian ~~Composer~~ Cavalli, who was looked upon as the world's greatest Opera composer – ~~that time~~ had been summoned to Paris to grace the ceremony by the performance of one of his Operas called Xerxes in the Grand Gallery of the Louvre. But the Italians had not the taste for ballet and spectacle that the French had

Absence of ballet in Italian Opera of the time.

Lulli engaged to write ballet music for Cavalli's
Operas.

Lulli wrote music for Molière's Comedie ballets such as Princesse d'Elide 'L'Amour Medecin'; and he also acted and danced in several of such plays. e.g. as Pourceaugnac and "Le Bourgeois Gentilhomme" Divertissement pour 'Le Marriage forcé'

Lulli put in absolute command. Extinguished
Cambert.

and in order to make the Opera suitable to French taste Lulli had to undertake to write plenty of ballets to be introduced in Cavalli's work. The same thing happened again in 1662 when Cavalli came again for more performances of his work; and it is commonly held that Lulli was thoroughly brought into contact with ~~one of the chiefest~~ the foremost development of Operatic Art then known, and gathered power and experience to attack that line of Art himself. Further in the years succeeding Lulli made friends with Molière and wrote music for his ballet plays. At length just as Perrier and Cambert were preparing to present their new work to the King, by similarly strange shufflings which have always been explained to Lulli's discredit, the powers and patents of Perrier, Cambert and their fellows were suddenly ~~rescinded~~ cancelled and the sole power was put into the hands of Lulli; who held the right and the power to suppress all rivals. He so entirely extinguished Cambert that that unlucky composer crossed the Channel

Weckerlin(?) in his preface to Pomona shows his French animus by trying to make out that Cambert's work is in many ways superior to Lulli's which it is not.

Even what Cambert ~~quite~~ did do attributed to Lulli.

Lulli going to work

Classical subjects

and entered the service of Charles II and both Pomona and the Opera with the adulatory prologue addressed to Louis were performed in this country. And then Cambert dropped out of history, and even what he did for Art has been credited to Lulli, because almost all his works have been lost. Lulli meanwhile began his important campaign and carried it on with great vigour till the year of his death. He began with a pasticcio (that is a piece pasted together) in the year that he assumed command, probably because he had not time to get anything ready to take the place of Cambert's work. In the next year 1673 he produced his first bona fide Opera Cadmus and Hermione, and from that date every year saw the production of fresh works by him. Alceste, Theseus, Atys, Isis, Bellerophon, Perseus, Phaeton, Amadis, Roland, Armida, Acis and Galatea, all classical subjects, and all most

C H H Parry
17 Kensington Square

perfectly adapted to the purpose of spectacle and ballet. And as they are all constructed on the same plan a description of one will serve for all. The finest according to Universal agreement is Roland which came late in his career, in 1685. The first thing we meet with is a matter distinctly favourable both to Lulli and his courtly audience. The Overture is a piece of unquestionable dignity and breadth, and totally devoid of that levity and frivolity one might have expected from the common report of Lulli and of the ways of the court. The design of it is precisely similar to the Overtures of Cambert in Pomona and “Les Peines et les Plaisirs de L’Amour”; ~~in the~~ beginning with the massive slow movement as a certain definite character, followed by a fugue movement

Overture.

Compares favourably with the empty posturing and
pretentious daubs which commonly appear in works
intended for similar audiences

and ending with a slow passage as massive and dignified as the first. Lulli's is of course much broader and better developed, but the system of balance on which ~~they are~~ it is constructed is the same.

(Illustrations) It is worthy of remark that such work implies a certain naïf healthy impressionableness in Louis and his court which are much to their credit. No doubt much of the levity and frivolity of the comfortable classes in present times is ~~mainly~~ partly owing to Louis's policy and example, but in the early days of its development ~~of frivolity~~ and before frivolity had been regarded as a duty under certain theatrical circumstances it was clearly ~~possibly~~ possible "teste"(?) Lulli to impress people with a type of genuine dignified Art under circumstances which in our time would only meet with inquenchable laughter at its very unstateliness(?).

Passing from the Overture we come to the invariable Prologue

Prologue

Roland

go to p 17

Plot.

of the usual mythological allegorical description, with masses of people on the stage singing and dancing in short fragments of definite time interspersed with a little suitable recitative, always culminating in chorus and dance. After the Prologue the Overture was repeated and the play begins. Roland, the hero, is the impersonation of that abstraction so dear to the French mind 'La Gloire'. He is the ideal hero of effective and brilliant combats, and is returning from some expedition in which he has played the conqueror to seek the lady he was in love with before he started. Unfortunately the lady has found someone else, namely Medor, to supply his place in his absence and very naturally keeps out of his way. Roland seeks her in country places, which afford excellent opportunities for those pastoral scenes which the courtly

Pastoral scenes

mind amongst the French seems always to have had such a taste for on the stage. A rustic wedding is introduced, and of course rustic chorus and rustic ballet, and Roland sings while the rustic music is going in his assurance that he will find Angelique somewhere amongst the merrymakers. But unluckily the chorus begin singing their blessings on the loves of Angelique and Medor and the secret is thereby revealed to Roland, who forthwith goes out of his mind and sings a vehement solo about his “being betrayed”. “Heavens, who could believe it!” By the ungrateful beauty, for the loss of whom he had forsaken his duty to (the abstraction called) Glory. Furious music is then played while he tears up the trees and rocks and other theatrical properties, and he

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concludes with a very fine piece of declamation in which he expresses his having fallen into the darkness of the tomb, and the state of desperation and wrath which the crossing of his love has caused him. This is the only act which does not end with a large massing of stage effects and it shows Lulli's sense of the need for contrast very happily. The next act opens with a charming contrast of soothing music, in which a kindly spirit Logistilla steps in to set matters straight, and entreats Roland to give up his weakness and resume the paths of Glory – In which occurs a famous tune which is amongst the best known of Lulli's works. The Chorus join in and the whole concludes with excellent stage effects, and a great mass of sound.

Points

Instrumental music.
Immature

Instrumental dramatic expression.

There are several points in Lulli's general treatment which ~~are well worthy of remark~~ require consideration. Instrumental art was still in a very backward state, and though Lulli is well up to the best average of his time, the immature standard is apparent at every stage. His accompaniments are clumsy and monotonous. He almost always keeps all his instruments playing, and wearies the ear by having the music too long at the same level of fullness. It never seems to strike him that a lot would be gained by letting a few parts leave off now and then and varying the quality of sound the ear has to receive. Then again his ideas of dramatic expression by instruments is extremely stiff and limited. When he wants to be agitated he twitters(?) about and makes his fiddles play quick passages

Vocal expression
as good as the instrumental is bad.

Absence of set tunes.
Reserve and caution are alike expressed by artistic
form. The spontaneous emotionalist doesn't want
either. CH.

and plenty of contrapuntal cross accents; but he never manages to get any strong points out by the actual expression of the idea. In the vocal music it is quite otherwise; and he has a very considerable range of expression. The plaintive pathos of deserted love is most excellently expressed, for instance in Phaeton, which is a most excellent work throughout. Warlike ardour is equally well dealt with both by Choral effect and by solos, as is Theseus; and agitation of various kinds meets with adequate presentation in various works. But it is very noticeable that he deals with these things more often in a form of accompanied recitative than in set tunes. His dramatic instinct clearly led him to such a course, and it gives an indication of the readiness of a French audience to seize upon the dramatic essence of a situation and to follow it step by

Ballets.

Maintaining the connection with the earlier
Mascarades.

Tune forms undeveloped in these days, and the more advanced instrumental forms hardly began to develop. Note Lulli's constant use of Ground Basses, both in dances and in songs, brings(?) the repetition in the bars as a means of unity.

Ballet pieces: No.1 4/4 Theseus 367.

No.2 3/4 Do 368

No.3 9/8 Do 52

No.4 3/4 Phaeton 128

No.5 3/4 Theseus 245

No.6 4/4 Roland

No.7 4/4 Theseus 145

step without the help of a definite set tune. The tunes he principally reserved for his ballets; and of these there is indeed (a) profusion. All the Operas are full of them from beginning to end, thereby maintaining the clear connection with the Mascarades or Ballets with Dialogue which was the penultimate step to the complete Opera form. A good many of these tunes are heavy and disappointing. Instrumental technique was not developed sufficiently for much brilliancy of passages and rhythms; But ~~like~~ apart from that, the habit of making all the instruments play always, as in accompaniment, makes the effect of them monotonous. They are often characteristic of the situation – and very frequently the tunes are quite admirable – and they are almost always solid in construction, and simply harmonised, and in the main dignified. Lulli as was natural in such

Lulli had no rivals when he had got rid of Cambert.

Dardanus 1739.

Such as Lulli made it has remained.

End of Lulli p.34 in other book

Lulli's style permeated to this country

a situation kept his position to himself, and certainly did not offer any superfluous opportunities to rivals of any ability. He made his pupil Colasse do a great deal of the drudgery for him, but neither Colasse nor anyone else after his time was strong enough to carry on Lulli's work any further – and it was not till Rameau came on the scene half a century later, that any Frenchman materially furthered the development of French Opera. But such as Lulli made it in design and object it has since remained – and the French Grand Opera has ever since maintained its spectacular character, and the indisposible adjunct of Ballet. The influence of Lulli's style spread most strongly to this country, and here under Charles II's influence it soon made, in some respects, important advances.

and exerted a great influence on us.

But even here the great wave of Italian Opera at the beginning of the next century put an end to the apparently growing amalgamation of Lulli's style with our English style, and the traces of it now remain chiefly in some qualities which Arne and his like inherited through Purcell; and have maintained their place as a certain subtle flavour of Lulli-ism in what is called an English style even to the present day.

It is curious that though Purcell was clearly under the influence of the histrionic tradition of Monteverde and Cavalli as carried on in the school of French the Mascarades and Comedies and ballets, and though he greatly admired the works of the great Italians especially Carissimi, he aimed at something far different ~~than the~~ from the aims of both Italian and French men. He aimed indeed more like the ~~for~~ German at direct expression. The Italians, were satisfied with elegant and easily intelligible designs, which in course of time became monstrously emotional without much definite expression in the melody; Purcell endeavoured to arrive at distinct expression of some kind at all times ~~and to make his design~~ varying it from moment to moment, making his design subservient to the true expression of the words. But his method is peculiar and requires another dive into the past to elucidate. No doubt it is dangerous to resort too much to large schemes of classification; but we cannot escape from lurid characterization, and the fact that they

Purcell

In order to explain Purcell's position it is necessary to go into the detail of the antecedents of our English form of Opera.

It must be believed that as in other countries the character of the nation or of the metropolis has had a powerful influence in deciding what the characteristics of our Opera should be; but it is much more difficult to estimate this in other countries for two reasons. One is the obvious case that there is so very little of genuine National Opera as yet, and the other that the conditions which are shown by such as there is are so very vague and indefinite. Just as in France there had been a form of

Masques.

1512. 1530. Whitchurch.

Charles Whitchurch 1625 M.4:M same year.

come out in music is too clear and decisive to be ignored. We know that the Italians have a taste for vocal expression, and that the French have a taste for that kind of gesticulatory expression which has its counterpart in dance rhythms. The English peculiarity is much more indefinite than either; and confusedly a little more doubtful, but it may be summarized as a special penchant for expression of a literary kind. This comes out in early times in the kinds of entertainment in vogue for stage purposes. The most popular form with Courtly and Cultivated people was the Masque. The habit of having allegorical plays presented with Music and scenic display dates back till before the reign of Henry VIII. In his reign ~~they~~ and in that of Elizabeth they were specially in vogue; and the taste for this increased through the reign of James, till in Charles's time they were in the zenith of their popularity.

entertainment in the country for many generations which was in some ways akin to the Operatic form. Thus was that very popular form the Masque, which had been in special vogue at court since the reign of Henry VIII. It gained popularity through Elizabeth's reign and continued to be cultivated through James I's reign – and in Charles I's it came to its climax. In this kind of entertainment there were dances and scenic display just as there was in the kindred form of French Mascarades – But the dance and the effects of grouping etc were much less the central idea of the performance; ~~though scenic display was no doubt part of the attraction, neither was this such a prominent function.~~ What strikes one most is the excellence of the literary quality of such works.

Masques.

The English taste then was more solid and self respecting than foreign, and less inclined to give preeminence to the Music and dancing. Their attention was drawn to the literary side rather than any other; and this affected the quality and management of the Music.

The list of great and noble poets who gave some of their best powers to the writing of Masques emphasizes the particular quality which distinguishes this English form of art. Ben Johnson, Beaumont and Fletcher, Campion, Chapman(?), Shirley. Heywood and many more distinguished themselves in this line – which at the heart of such productions stands the Masque of Comus, which Milton wrote for some courtly entertainment at Ludlow Castle in 1634. This was the first form of stage entertainment which was associated with much music in this country, and it appears that the quality which marked it was the excellence of the literary material; and upon this more than upon the display which appealed to the eye the interest of the performance depended. For such works English Composers tried

Way in which music was introduced.

NB The parallel with the German Singspiel

their hands at music for the stage. And undoubtedly this form of art consisted of spoken dialogue which interspersed with incidental music. The songs were isolated and the dances isolated too; and no attempt at continuity in the musical material was made. English people were so well content to hear the sound of the free flow of fine poetry well declaimed ~~poetry~~ that they ~~could~~ saw no need for making the music pervade the whole structure. This type was maintained in the treatment of plays in the reign of Charles II and James and William and so forth. The dialogue was left to be spoken and it was interspersed with a great number of incidental movements and recitatives and airs and so forth. The quality of this music was of a very thorough and artistic order moreover. The Overture was on the French model of Cambert and Lulli and the recitatives and airs were

“In Thee O Lord” has long Symphony of 4 violins, at beginning and another half way through

In Music of such kind was Purcell's ~~spe~~ most congenial field.

His high sense of expressive harmony.

In Italy harmony correct and monotonous.

developed fully up to the level of the largest standards of other countries – and they were further enhanced both with Choruses and a great number of dance tunes and instrumental intermezzos.

It was in music of this kind that Purcell found his most congenial field, and in it he touched a point that was infinitely ahead of anything that was done in his time anywhere in the world. The first thing that strikes one's notice is the extraordinary sense he has for that high kind of expression which is obtained by effort of harmony. The ~~condition~~ standard of harmony at that time in Italy was systematically correct and fluent, but limited in range, and monotonous, and devoid of character and individuality. France was

French Composers also very limited in their harmony.

NB early(?) church works

1) 2nd series in Bb with Benedicite xxx xxx xxx with
Glorias in Canon (different)

In England a livelier instinct for harmonic effect.

2) “O give thanks” 4 voices and choir said by Hxxxx to
both “the most capital of them” (all his anthems)

[Illeg] says

(“The Cathedral was crowded when an anthem of
Purcell’s was to be sung.”)

Musical portrayal.

see the abominable bit of bad taste in bars 6,7 and 8

O O O give thanks

good p5

note the florid business out in the solos xxx. Probably
the King’s taste.

The Nooooooooooble works of the Lord p7.

Vile see p12 feliicity

even behind Italy. As represented by Lulli and Cambert she had more sense of rhythm and more direct dramatic piquancy than the Italians – but her Composers were clumsy with their harmony and very limited with their use of expressive devices. In England on the contrary Composers showed a very singular aptitude for that which in later days has become the special trait of the Germans – and Purcell especially leapt at once to a point which ~~marks him as one of~~ shows that he (was) possessed of one of the finest marks of genius of the highest order. Though the standard of contemporary art was too low he devised means of harmonic expression which have absolutely no parallel in the country in which he lived, and even in these days of speculative experiment are still fresh and interesting and even novel. Next in importance comes his quite singular gift of Musical Portrayal. These were days of experiment

Vol 1 'O Praise God.'

8 ~~voice~~ voices and instruments

D° O God thou art my God is solid and dignified (in Boyce)

D° Rejoice in the Lord called the Bell Anthem

D° O God thou hast cast us out (in Boyce)

Direct expression in detail.

Sometimes too obviously realistic

6 voices also very solid and good / no regular solo but "verses" in the middle (3 & 3)

Man that is born of woman chorus and verses in middle(?)

'The way of God' Verse Anthem. See "they shall cry". The Lord is King composed 1688. With bass solo and verses(?)

His melodic power

Every Service in G minor. Chordal (?) Canon(?) Gloria and Nunc Dimittis.

in this line, but nowhere so much as in England had an attempt been made ~~with an instrument?~~ to find the musical equivalent to ideas and incidents and situations. In this the instrumental composers showed a kinship of mind with the Germans, ~~of later times~~ and aimed at that direct expression which follows every transition of thought suggested by literary material as it passes. Purcell was indeed inclined to be too obviously realistic, but at times his genius ranges through a general idealistic exertion(?) to a force of dramatic ~~utterance~~ which quite defies analysis.

(King Arthur and Matthew Lock)

Equal in importance with this quality is his truly amazing gift of characteristic fresh and genial melody.

The character of his melody

Te Deum in D and Jubilate for St Cecilia's Day 1692
Boyce added additional accomps 1755
originally for two V Tenor Bass and 2 trumpets
was always performed at St Paul's at the benefit of
the Sons of the Clergy from 1695 till 1713

The type is English.

Then Handel's Utrecht Te Deum took its place by
order of Queen Anne
From 1743 the Dettingen Te Deum was adopted for
that occasion
Note all all all all the earth
~~to the all angels~~ Verse 4 and chorus
Note "Heaven"

Influence ~~maybe~~ of French art stronger than Italian.

He is more inclined to sparkle than to utter deep and powerful thoughts. ~~But the sparkle never xxx triviality to some point and~~ but the melodic outlines as well as the harmonies which are implied have generally some curious individual tunes, often ~~crabbed~~ strong and even crabbed, which saves them from all possible suspicion of the sparkle of mere levity. Purcell had absorbed the influence of English tune in his youth, and poured out his own delightful tunes under ~~that endless~~ the impulse so devised (?) combined with his full expression of French Art, which gave him a wider sense of design and development. Of Italian influence in such things there is extremely little to be seen. Notwithstanding his expression of ~~admiration~~ preference for Italian models. The Italians were already falling into the suave subversion to vocalistic requirements. And seemed

Position of Italians becoming more and more refined

Purcell disregards the voice rather too much. The musical idea rules him too strongly.

In Vol 2 also “my beloved spake” with strings

I will give the xxx

Praise the Lord O my Soul, with strings

another setting of xxx for 2 voices with Symphonias.

“My heart is fired(?)” – verse Anthem

Unto them will I cry – verse Anthem with instruments

Definite individuality

Vol 3. A lot of smaller Anthems and The Service in Bb

– which is exceptionally solid Christmas Anthem –

Behold I bring you glad tidings. With string

accompaniment xxx “It is a good thing” with string

accompaniment

to think of the singer first and the Musical idea afterwards. And it follows that their works always lie fluently for the voice. Purcell on the contrary is often merciless to the voice. His Musical idea is the is the ruling force and the voice has got to sing it whether it lies well or badly – and the consequence of course is that he is often annoyingly difficult to sing; and passages often miss the Musical effect that lies in them by their impracticability. But the definite individuality of the tunefulness is ~~just as~~ all the more marked. ~~Lulli~~ The Italians wrote good abstract tunes, that gave a pleasant genial impression. Lulli hits upon a good tune now and then, but he more usually falls back upon a general dramatic expression.
Purcell

xxx Vol 3 O Sing unto the Lord. Solo & xxx
The Lord is my light. Solo. Chor. Strings Very long
Symphonies
D°D° ~~Prais~~ Behold now

Freshness and variety of his dance tunes.

Vol 5. Hear my prayer in 8 pts
also O Lord of Hosts in 8 pts
but xxx voice writing

Lulli's dances mostly heavy and monotonous, and
carelessly written. Written without enthusiasm.

Bow down thine ear very expressive in parts
"My heart is inditing" ~~with strings~~ Called Coronation
Anthem
probably for James II. Broad dignified opening
Regular Overture 8 pt chorus
A very big affair altogether
Said at the watch(?) of Sunday(?) [Trio] Rest save the
Wild(?) and Samuel
with the extraordinary finish – Trio O Farrall(?)

burst(s) out in to a vigorous flow of fresh tunefulness which surpasses all that his contemporaries could approach in easy quality of ~~xxx~~ which gives (his) tunes a permanent value. Of fully equal mark are the numbers of dance tunes which he wrote for his so called Operas, and ~~the~~ as incidental music to plays. He positively revels in a luxury of freshness and variety. As a writer of ~~comp~~ dance movements Lulli with all his fame is a mere journeyman's apprentice to Purcell. Lulli hits upon a capital tune or a capital device now and then, but for the most part there is no spring in them, and they are heavily and inartistically devised. In Purcell the ~~vigour~~ attractiveness of the tunes is not more remarkable than the artistic ingenuity and the fresh vivacity

High artistic quality of much of Purcell's dance tunes.

Thy word is a lantern is the same with
Quickenesses(?) in it

Purcell's style.

Lulli's influence upon him.

of contrivance which he constantly displays. Within the range of what was possible to him these dances are often very skilful pieces of artistic workmanship in which a very neat little problem is very completely and uncompromisingly solved. There is no shirking or shuffling, but at the same time the skill and the personal form and fancy is so complete that it is very rare that he is laborious. His style is undoubtedly ~~the one genuine type of~~ so far the genuine type of widest application of English Music. In this it must be confessed Lulli's influence plays a part. Lulli influenced the generation through the Court tastes. And in the early stages of ~~formation which was going on~~ development of a new kind of art such as that was, an influence strongly exerted becomes permanent. And Lulli's influence is permanent in certain types of rhythm and melody. But Purcell

Has the qualities of English art ~~of~~ in richest profusion.

Date of Dido and Aeneas

Date of Suites

Date of Sonatas

Absence of standard models. What standard there is
rather bad xxx xxx xxx

infused them with characteristics which have always marked the most genuine English kinds of tune. The freshness and directness, the artistry and naturalness and the openness and unconcealedness. It is not natural for English men to probe the depths of Mystical madness; and their imagination is well tempered by plentiful use of muscles and by cool practical self-restraint. That type of mind is well represented by ~~the~~ Purcell and by no one more genuinely or with more vigorous force and youthful spontaneity. All that can be said against his claims to the highest eminence is that he came into the world at a time when art was most immature; he had no good or masterly models to ~~guide his ideas~~ follow, nor standards to test and check his work by. He falls into innocent and childish absurdities at times, into crudities at others; and even at times the force of bad examples led him into a certain commonness of expression. But above all that and submerging it with ease are the genuine grasp and vigour, the individuality, the freshness and inventiveness, the reality, the direction and breadth which marks only a few of the greatest masters of our art.

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Royal Institution Feb/91 Last lect of scheme(?)

It would be hard to find an apter illustration of the familiar saying about beauty, being a fatal gift, than the story of Italian Music since the year 1600. No one will deny the singular aptitude and the natural sense of the Italians for Music; and no one will question their enthusiasm for it. The gifts and the good will are all there, but the result has not been of proportion to the expectation they would suggest in accordance with the expectation which they would seem to justify. Moreover it may be said that ~~their~~ they had the honour of giving the first impulse to nearly all the most important forms of modern art, but through certain circumstances of character they have always abandoned the development of these when it has arrived at a moderately advanced stage and then it has usually fallen to some other nation to bring them to their highest perfection. They originated Oratorio, and for nearly a century had the sole monopoly of developing it up to a very interesting stage of its unfolding history. ~~They then they~~

Degeneration of Oratorio

of organ music

of chamber music

of Opera

dropped all its grander features and left out the choruses and the dramatic portions of the solo music and allowed it to degenerate into a string of empty solos for star singers; and the further development up to the standard of Handel's later works and Bach's Passions fell to other people. The same happened with the various forms of instrumental Music. Frescobaldi set his seal grandly on the history of Organ Music, but with him the Italian part of its history ceased; Corelli did the same for String Chamber Music, while Alessandro Scarlatti practically began the history of our greatest forms of modern art the Orchestral Symphony, but in both cases again it fell to the lot of other nations to carry that work to its climax; ~~and Alessandro Scarlatti~~ practically and exactly the same thing has happened with the Opera. ~~The fortunes~~ glory of originating it belongs solely ~~the glory of~~ to the Italians; and for a full century they devoted themselves with ardour and

Cultivation of Opera in Italy in the 17th century.

Outline of the development of the scheme.

striking ability to exploring its possibilities and giving expression to the many of the planning it and distributing its factors; and they even giving succeeded in giving a start to the different types of expression which are suitable to different views of its functions and differences adaptabilities. But here again the higher development of the Art was not destined to be theirs. After showing their natural genius in most of its essential factors they even abandoned some of the most many valuable points which they had successfully mastered which geniuses of their own nation had and sank back into a languid indifference to—careless acceptance of mere stereotyped formulas from which all dramatic individuality was necessarily excluded. In the beginning the ideas of the reformers who originated the “Dramma per Musica” was to enhance the effect of drama and poetry by the help of music; and it may be confessed that the music which was wedded to Drama and Pastorals and Sonnets etc was

Enhancing the effect of the drama and scene by
poetry setting the poetry to regular musical interest,
instead of the irregular declamation.

Introduction of dramatic points in the music.

entirely crude and infantile, though produced in perfect good faith as ancillary to the poetry and stage effect. Monteverde gave a powerful impetus in a special direction by the daring, even reckless, way in which he endeavoured to intensify the dramatic situation by dramatic expression in the Music. He ignored all the traditions of the art derived from hundreds of years of experience and seemed to cut away the connection between dramatic music and the higher kinds of Artistic Music more determinedly than even his predecessors had done. He made no attempt at compromise but ~~needed~~ sought for dramatic expression and effect with all the force of his original and impetuous character, and distinctly set his seal upon that kind of art which has maintained its identity ever since and ~~is~~ a perpetual

Music of pure effect as opposed to the 'artistic'
music.

Resources of musical expression very limited in
Monteverde's time

Source of Monteverde's barbarities.

Antagonism to Classical and purely Artistic Music.

For want of a better word, and it is difficult to find one, it is perhaps fair to describe this only as the histrionic. In Monteverde's time the resonances of Artistic musical expression were very ~~limited~~ underdeveloped ~~and very temperate in~~ and the degree of passion it was possible (to) ~~they could~~ represent was entirely limited. It is not surprising therefore that many of Monteverde's experiments are truly astonishing to contemplate. That he had genius is not to be denied; ~~but when his genius did not find anything~~ but falling in such immature times his genius was frequently at fault, and then he seems to have adopted recklessly any combination of sounds, which represented by it, harshness and painfulness the anguish or tension of a dramatic situation. Such barbarities intensify his position as the first representative of the (sic)

Type of the protests of realists against the limitations
of what is constitutionally considered to be artistic.

This budding dramatic impulse submerged.

those ~~protesting~~ ardent spirits who so frequently arise to ~~proclaim~~ protest against the limitations of what appears to be artistic. And great honour is due to him; for his protestation was genuine, large and powerful and ~~not founded~~ with all his extravagance he expanded the limits of art enormously; and decisively opened a new field of pre-eminent importance to the genius of Musicians. But strangely enough the cultivation of these fields was left to other nations – Cavalli his pupil worked along similar lines and kept the ~~principle~~ beacon of dramatic effect steadfastly before him, but after his time another school spread its seduction over the whole of Italy, and submerged the incipient dramatic impulse in a flood of ~~mature~~ abstract conventionalism. It is sad to think that this unsatisfactory condition

How such a change arose.

The old tradition still maintained in a few quarters –
and gradually assimilated with the new.

Carissimi representing the artistic conservatism.

undoubtedly proceeded from the revival of the force of the old artistic tradition, and from the work of the group of composers who are as noteworthy for their dignified and ~~noble~~ sincere self respect as Monteverde and Cavalli are for their reckless impetuosity. At the time when Opera was beginning to develop and the face of art seemed changing, the grand tradition of the old school, which the dramatic reformers threw to the winds, were still kept alive by some church composers, and in course of time they were combined with the next essential qualities of the “new music”, with promise of great results. Most notable among the composers who assisted this fusion was Carissimi. The most ~~naturally~~ comprehensive genius on the artistic side of in the middle of the 17th century. He did not busy himself with ~~Orator~~ Operas, but in his oratorios we find the artistic counterpart of the speculative example of dramatic expression in Monteverde's

Carissimi in Oratorios

Cesti applies the same principles to Opera

Stradella

works. Carissimi's is zeal according to knowledge, and in him we never meet with the rash extravagance of harshness and contortion. He arrives at a very high pitch of refined and pictorial expression in Jephtha; and in many choruses and solos in Belshazzar and the Judgment of Solomon and Jonah, and he produces adequate and truthful expression of dramatic situations. His early pupil Cesti applied the same principles to Opera, with marked success. And imported the restraint and decisiveness of artistic behaviour into the realm of the drama, without an apparent diminution of its value or force. As the 17th century drew to its close the reaction in favour of such artistic and self contained moderation seemed to spread, and the impulse to the histrionic in Italy to slacken. Stradella showed

Stradella

Alessandro Scarlatti.

His training according to the old artistic tradition.

considerable dramatic power and skill of characterisation combined with full measure of the time honoured mastery of Choral effect which up to that time had been Italy's great prerogative – and as if to sum up the result of these workers of three quarters of a century Alessandro Scarlatti ~~looks at~~ last makes his appearance as the comprehensive master in all the known forms of Art. He was probably born in 1659, possibly in Sicily. Tradition makes him a pupil of Carissimi's. If so it must have been when Carissimi was very old, as that notable composer was born in 1604. But whether he was or not matters little, as it is obvious that Scarlatti belonged to the same party; and it is obvious that he was trained as ~~Scarlatti~~ Carissimi would have trained him, according to the traditions of the old school; in Counterpoint

Influence of Choral Music upon him.

His Operas

and in the dignified and self-restrained style of a choral school. His mind was thoroughly matured in these pure influences and he excelled especially in the grandeurs and beauties of Church Music for combined voices. From such practices he attained a wonderful glibness(?) and fluency in everything he attempted, and he applied it in his music for instruments as well as for voices – and this gave him special facility when he began to write Operas. His first is said to have come out in Rome in 1680, the same year in which Purcell produced Dido and Aeneas in London – a noteworthy fact! He seems to have settled in Naples soon afterwards, and it was mainly in that city that his great career as an Opera composer was passed. He poured out a perfect flood of Operas – no less than 115 are recorded- and he was looked upon in his latter days as the representative

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Operatic Composer of the world. He lived till 1725, thus overlapping Handel's Opera career by nearly 20 years. In order to explain his position in the history of Art it is necessary to understand one phase especially in the progress of music since the inauguration of the "Nuove Musiche" in 1600 ~~amounted to~~. At this time everything in the "new music" was in the state of ~~absolute~~ vagueness, and almost total formlessness. The words were set in inconsequent recitatives – often expressive but harmonically incoherent. Monteverde came and intensified expression and suggested lines of design and developed very thoroughly the phase of effective solo singing; at the same time giving a finish to instrumental music. But his mind was always bent on expression than on design. With Carissimi and his colleagues(?) Artistic influences began to become extremely prominent. Our modern system of harmony, and our modern major and minor scales began to emerge, and with them the new principles of harmonic form; which was new to audiences and gave them a lively sense of Artistic completeness.

Growth of the feeling for abstract forms – for music
whose effect depends upon the details of the design
rather than in the expression.

Under such influences the outline of Opera grew
more and more regular.

Scarlatti's strong artistic feeling.

Under the combined influence of harmonic form and the growth of the art of solo singing Artistic pleasure in things that were rather abstract than directly expressive began to grow more and more decisive. Success began to depend more upon a suave outline of melody and a simple and complete succession of harmonies than upon powerful dramatic expression. Cesti's complete and beautiful little melodies show which way the influences were tending; and Stradella's evidence is equally decisive. The outlines of Opera grew more and more regular; ~~more and more ignoring the/ losing sight~~ more and more depending upon the melody and the singer, and less and less directly illustrating the dramatic gestures of the play to which the music is wedded. Scarlatti was clearly a man in whom the artistic side predominated. Skill in technical things is a marked characteristic – skill in fugues and canons – skill in knitting a melody or a complete aria into an artistic whole. It is not to be wondered at that his work gave the final touch to the tenderness of

The wrestle between form and expression.

his age. It would not be unfair to say that he was the highest manifestation of this. ~~It is to be noted in the history of Music~~ In all the Arts there is a sort of wrestle perpetually going on between the types of human kind who have a strong instinct and love for beauty of design, and those who have a passion for soul stirring expression. ~~At our period~~ And the borders of the respective provinces seem to waver to and fro under its influence. At our period the whole surface of Musical Art seems to be pervaded by a placid moderation of utterance and a regularity of design which to after ages seems to be monotonous. After such a period there always comes a reaction, when the ardent disciples-worshippers of expression rise against the tyranny of formality, and disturb the equal balance of artistic proportion. Then the next generation feels that the formal side of art is out of gear, and composers have to put things straight again by finding out how to expand the principles of design

Expansion of Art.

Periods of uprising.

The feeling of the public for simpler forms in
Scarlatti's time. Harmonic form was then only in its
first stage.

so as to comprise the new qualities of expression and satisfy the craving for definite and intelligible form as well. We have seen one notable uprising against the tyranny of the conventional in our own time – Gluck's was of a similar nature – and the first effort of the party of the Nuove Musiche were ~~at the bottom~~ dictated by the same sense of restlessness under the ~~predominance~~ limitations of a predominant system. Music passed through a phase in which the ~~sense of~~ elements of design were weak; and just at Scarlatti's time the strong reaction in favour of definite forms set in, at a time when only very simple kinds of form were understood. But ~~they~~ people were so delighted with these simple and obvious designs that they were satisfied to hear them over and over again all their lives through. Such a simple form as the Aria was then a new discovery, and it had all the attraction of a new toy which was capable of being presented

Scarlatti's position in relation to the Aria form analogous to that of Mozart later. Neither represents the completely developed status, but only the stage of the definition of the plan, ~~into~~ which was used with fuller significance by greater masters.

Examples of Aria form here. Prigionier.

in a great variety of guises (or disguises). And the great technical skill, and sympathetic instinct for vocal effect which Scarlatti possessed enabled him to play the part in relation to the Aria form which Mozart afterward played in relation to the great instrumental forms of the Sonata and the Symphony. In neither case was theirs the final completion of the structure, for Handel worked upon Scarlatti's lines and Beethoven upon Mozart's; but they both gave that firmness and that cleanness to the structure, and made it definitely intelligible enough for greater masters to develop to the highest standard of combined form and expression. But the very skill and finish of Scarlatti's method of Aria writing became his bane(?). In Opera the taste of the average public is always at a very low ~~ebb~~ standard because there is so much to distract the attention both on and off the stage; and what

The public of Scarlatti's time.

Dramatic element ceased to be of any permanent importance.

Young as Opera was it had already fully brought to the light of day that enormous collection of human meannesses and vulgarities, and plottings and jealousies, and vanities and presumptions, second rateisms ~~which~~ and shams which ~~have been~~ seem destined at all times to be its attendant demons. Benedetto Marcello's merciless satire called "Il Teatro alla Moda" was written before the end of ~~the~~ Scarlatti's life, and despite a state of things which one would suppose to be as applicable to the decrepitude of age, and in many respects reads much as if it had been written by some sensitive cynic this present day.

Merely served it cut up into suitable material for Arias.

the public of Scarlatti's time wanted was an entertainment which afforded the best possible opportunities for the display of the solo vocalists, who ~~about Scarlatti's time~~ were then first realising their power with the public. Under such an influence the dramatic significance of the stage ceased to have anything but a secondary importance. A story of any sort served to be cut up into alternate Recitatives and Arias, distributed in accordance with the gifts of certain singers and with view to better being alternated in accordance with the personal claims of the singers and the characteristics of their styles – and these Arias and Recitatives were grouped into Scenes and Acts, which were interspersed with short ritornellos of instrumental music, partly for variety and partly

Arias and Recitatives.

Form as abstract quality predominating

to give the singers ~~their~~ time to get successively on and off the stage. In Scarlatti's time hardly anything was introduced to vary the monotony of this scheme. Choruses were almost totally abolished, and ensembles were very rarely used. The public was quite satisfied with endless arias, and the recitatives between them reached the lowest pitch of vapid and incoherent insipidity. This indeed was a veritable crisis of purely artistic method. Even the interest of the Arias is mainly abstract. They convey in a general way a vague sentiment; or by general character and style they express a certain relevancy to the situation in the ~~shadowy~~ unfolding of a very shadowy drama. It is the general outline of the melody which is the attraction and not the details of direct expression - the parts which stand out are little more than the decorative ornament of the design – and this is a condition in which the form, or the abstract quality, predominates. And in the unity and

And in this quality of melodic and harmonic design
Scarlatti especially excelled.

Illustrate Vivi l'aria see next page.

coherence of such a method Scarlatti most markedly excelled. It was his misfortune to show so clearly how the thing could be done that the Opera composers of the next generation found that little else was needed for the Opera public but to continue to turn out thousands of Arias upon the plan which Scarlatti had set his seal upon. And they thus brought the condition of Italian Opera to a pitch of mechanical complacency and stereotyped emptiness that makes all but a few very rare and isolated items perfectly intolerable. Even the greatness of Handel's genius could not save such a system from being insupportable; and though many isolated Arias from his Operas are superb, the monotonous recurrences which he too accepted from the types of Scarlatti

To compare Scarlatti's purely formal method with the method which aims at immediate expression – “viva viva l'aria” and Purcell's “Twice ten thousand deities”.

The grip of Scarlatti.

Instrumental music.

Scarlatti's share in the emancipation of instrumental music.

make it inconceivable that anyone could listen(?) (to) even an Act of one of his numerous Operas at a sitting. But the grip of Scarlatti is nevertheless far more sure than that of any of his predecessors. There is (a) certain maturity and completeness about it – the feeling of the master who knows what to try for and how to do it - and he is the first master, except perhaps Stradella, who understood how to write a true and effective instrumental accompaniment to the solo voice. Instrumental music was just beginning to get emancipated, ~~from subversive to~~ through Corelli and Bassani and others, and Scarlatti played a singular and very important part in its emancipation. He was of course not the first to attempt instrumental preludes to his Operas; but he appears to be the first who brought a certain form to a definite and intelligible artistic standard in his type of Overture. He called the

The Sinfonia Avanti l'Opera.

Preludes to his Operas “Sinfonia Avanti (l’)Opera” – and commonly distributed them into 3 movements – quick and slow and quick. His model in this respect was very generally followed; and enlarged as the instincts of Composers for instrumental art improved. Then the “Sinfonia Avanti l’Opera” began to be played at concerts and dinner parties and works like them were written for similar purposes, and called either Overtures or Sinfonias. And as time went on the movements expanded more and more till they finally emerged into the familiar type of our great Modern Orchestral Symphonies. So that Scarlatti is in a sense the ~~great father~~ first father of that important form of Art. In which respect his great and preeminent powers ~~had~~ bore a more happy ~~result~~ fruit than ~~did~~ his skill in writing for the voice ~~had upon~~ in the form of the Italian Opera. Circumstances made him a master craftsman, and great as he was he could not escape the fruits that have always followed an overdoing of the means at the expense of the end. Public taste ~~was in fact~~ by strange fatuity attached itself

more to his faults than to his virtues; and they encouraged the composers of succeeding generations to continue in a dreary and monotonous circle which precluded originality and indeed character of any kind, and produced one of the most detestable of all the periods of Art. The period when the world in general held J.S.B. to be a dry old schoolmaster, and worshipped the pigtails of such empty headed posers as Hasse and Graun. Such was the influence of Italian fatuity upon the history of the Opera, and from such a plethoric slumber it was the mission of Gluck to awake the world.

Lulli represents the vivacious qualities of French nation always quick to receive impressions and not committing(?) to ground them in depth. In(?) Scarlatti the sense of the Italian for xxx form and simple and interesting with it. Purcell one of the first to effect all the higher ideals which came

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Artistic qualities the tradition of those who have had
Musical facility and Intelligence.

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